

Mel Bay Presents

# Antonio Carlos Jobim

for classical guitar



Arranged by  
**Paulo Bellinati**





Mel Bay Presents

# Antonio Carlos Jobim

for classical guitar

Arranged by

**Paulo Bellinati**

This book is a transcription of 10 solo pieces recorded on the  
Paulo Bellinati Plays Antonio Carlos Jobim DVD (MB99725DVD)



1 2 3 4 5 6 7 8 9 0

© 2008 BY MEL BAY PUBLICATIONS, INC., PACIFIC, MO 63069.

ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. B.M.I. MADE AND PRINTED IN U.S.A.

No part of this publication may be reproduced in whole or in part, or stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopy, recording, or otherwise, without written permission of the publisher.

Visit us on the Web at [www.melbay.com](http://www.melbay.com) — E-mail us at [email@melbay.com](mailto:email@melbay.com)

Visit Paulo Bellinati on the Web at [www.bellinati.com](http://www.bellinati.com)

## TABLE OF CONTENTS

Foreword .....	4
Acknowledgements .....	5
Antonio Carlos Jobim (biography) .....	6
Paulo Bellinati (biography).....	8
Notation .....	9
 Estrada Branca .....	 10
Bate-Boca .....	14
Luiza.....	17
Por Toda a Minha Vida .....	20
Antigua .....	22
Chora Coração .....	26
Garoto (Choro).....	29
Valsa do Porto das Caixas.....	34
A Felicidade .....	38
Surfboard .....	44

In 1999 I began to select the compositions and conceive the arrangements contained in this book. After recording the *Paulo Bellinati Plays Antonio Carlos Jobim* DVD (Mel Bay Publications) in 2001, I started the actual work of writing the material in order to produce the most accurate guitar parts for every single piece recorded on the DVD. For a number of reasons, it took me much longer than I'd planned, and I only managed to wind up the work on the remaining two scores at the beginning of 2006, adding the final fingering and dynamic indications. I'm very proud to finally make this project available to everyone who loves to play this refined repertoire.

One seldom finds printed popular music that contains more than melody and chord symbols. An accurate transcription of a popular work that contains all the events that go on in an instrumental performance is even more rare. My desire to fill in this void, coupled with my deep love of Jobim's music as well as the possibility of having many other guitarists play my arrangements in the future, swayed me into tackling this project.

My main goal was to transpose the universe of this masterful Brazilian composer to the guitar. Jobim was a well-respected arranger who was highly attentive to details; his extreme good taste emerged not only in his sublime melodies and harmonies but also in all the other finishing parameters of a musical work such as introductions, counterpoint, improvisations, dynamics, nuances, and even rhythmic details of the accompaniment. Moreover, I intended to present quite a different Jobim from the one who came up with "Garota de Ipanema" and "One Note Samba"; these and so many others, but by no means less wonderful Bossa Nova standards, were not the pieces I was looking for while assembling this collection.

First of all, I've worked over the songs with real possibilities to be transposed for solo guitar, more precisely, the ones without lyrics, such as "Bate-Boca", "Antigua", "Garoto", "Valsa do Porto das Caixas", and "Surfboard", originally instrumental works that reveal a much more sophisticated Jobim, closer to his favorite classical composers such as Debussy, Ravel, Chopin, Gnattali, and Villa-Lobos.

Secondly, the songs of more introspective and romantic character like "Estrada Branca" (the oldest Jobim piece in this book, first recorded in 1958 by Elizeth Cardoso), "Amparo", "Gabriela", "Por Toda a Minha Vida", "Chora Coração", "A Felicidade" (the famous theme from the motion picture *Black Orpheus*) and "Luiza", the most beautiful and perfect Brazilian song ever written. Unfortunately, "Gabriela" and "Amparo" had to be left out of this collection due to unacceptable contractual demands made by the copyright owners. I hope I will be able to include these missing arrangements in a future printing.

Another goal of this publication was to contribute to the Brazilian solo guitar literature, which has been played and recorded by increasingly more soloists around the world. The musical consistency of the pieces presented here certainly will move artists to include some of them in their concert program, side by side with other masterpieces written by Villa-Lobos, Pernambuco, Garoto, Gnattali, Mignone and other great maestros from Brazil.

My previous publication *The Guitar Works of Garoto* (GSP-1990) - two volumes of folios with the music of the great Brazilian guitarist Annibal Augusto Sardinha (Garoto) was a challenge in the sense that my goal was to recover an original guitar work that had been lost. I even wrote a couple of arrangements, but for most of the pieces, the main body of work was to transcribe note by note from Garoto's original recordings and/or manuscripts.

For this Jobim project I faced an even greater challenge, all the pieces here have been arranged and re-created, completely written out from scratch, based on Jobim's original recordings alone. I did not use any previous guitar version even as a simple reference, except for my own versions of "Luiza" and "Garoto" recorded on my *Serenata* CD (GSP 1993).

Hoping this book fulfills most of the aspirations stated above, I sincerely wish, dear colleague, you will have as much fun reading and playing these pieces as I have had all these years.

Enjoy!

Paulo Bellinati

São Paulo



"This book is dedicated to my family and friends who love Jobim's music as much as I do. They gave me the energy, support and inspiration to complete this project.

I sincerely thank Claudia Simões for the wonderful watercolor she painted especially for the cover, Branko Kukurin for the picture of me taken at the live concert at the 2004 Kastav Guitar Festival-Croatia, Marcilio Godoi for all the graphic ideas and the digital treatment of the cover art, Daniel Murray for first reading all the pieces, searching for (and finding) occasional mistakes in my manuscript, Mirella Zilli Celeri for the English version of the Jobim biography, José Murray for asking me to include "Bate-Boca" in the repertoire, Claudio Leal Ferreira for the lead sheet of "Valsa do Porto das Caixas", Cristina Azuma for having flown from Paris to the U.S. especially to play "Amparo" with me on the DVD, Edgard Poças for the excellent suggestions during my research, Rick Udler and Jerry Udler for the English proof-reading/editing of the texts in this book, and Bill Bay for making this project come true.

A special thanks to my friends Alan and Esther Haddad for their generous help and constant encouragement ever since this project was first conceived.

I'm also very grateful to my dear friends and excellent musicians Carlos Barbosa-Lima, Sergio Sarraceni, and Luiz Roberto Oliveira, for providing me with the honor to meet Jobim personally, and for always believing in my work.

Finally, I want to thank my dear wife, Fernanda de Castro, from the bottom of my heart, and my wonderful kids, Carlo and Giulia, for their endless love and for making my life complete.

Paulo Bellinati

Antonio Carlos Brasileiro de Almeida Jobim was born on January 25th, 1927 in Rio de Janeiro, and lived most of his youth in the Ipanema neighborhood. His first instrument was the guitar and then he took up the piano. Initial classes with the renowned Hans Joachim Koellreuter were followed by further piano studies under Lucia Branco and Thomás Teran, and orchestral arranging under Leo Peracchi. As an architecture undergraduate Jobim did a brief stint at an architecture office. Upon realizing his true calling he abandoned all other vocational pursuits in order to become a professional pianist and to study harmony.

In 1949 he married his high-school sweetheart, Tereza, making ends meet by playing at Rio de Janeiro nightclubs. Three years later, he was hired by Continental Records where he wrote arrangements for important singers such as Dalva de Oliveira, Orlando Silva, Elizeth Cardoso, and Dick Farney. At that time the main arranger at Continental was Radamés Gnattali, who coached Jobim as his musical godson.

In 1953 "Incerteza", co-authored with Newton Mendonça, was his first song to be recorded. In 1954, singers Dick Farney and Lúcio Alves did a duet recording of "Tereza da Praia", co-authored with Billy Blanco which became his first hit. He and Billy Blanco also composed the music for the album *Sinfonia do Rio de Janeiro*, with arrangements by Radamés Gnattali, which was later included in the soundtrack of *Esse Rio Que Eu Amo*, a Hugo Christensen film. Amongst the first singers to record his music were Nora Ney and Elizeth Cardoso who attracted serious attention to the talent of this young composer.

In 1956 Jobim met the legendary poet and lyricist Vinicius de Moraes, who invited him that very year, to compose the music for his play *Orfeu da Conceição*, which was presented at the Municipal Theatre of Rio de Janeiro, the album being released on EMI subsidiary Odeon. The Jobim-penned samba "A Felicidade" (lyrics by Vinicius de Moraes) was included in the Marcel Camus film *Black Orpheus*, which received the 1959 Palm d'Or at the Cannes Film Festival, and the Oscar for Best Foreign Film in 1960.

The Sylvia Telles album, *Carícia*, released in 1956, included the hit "Foi a Noite", co-authored with Newton Mendonça. The groundbreaking "Chega de Saudade", composed with Vinicius de Moraes, was a major hallmark in his career and in the history of Brazilian music. Released in 1958 on the Elizeth Cardoso album "Canção do Amor Demais", with musical direction and orchestral arrangements by the composer, introduced João Gilberto's innovative guitar accompaniment.

In 1959, João Gilberto's first album, "Chega de Saudade" (Odeon), featured the title song as well as "Desafinado" (Jobim-Mendonça), two breathtaking sambas which launched the Bossa Nova movement thereby radically changing the face of Brazilian popular music forever. That same year six of his songs including "Desafinado" became big hits, three of them co-authored with Vinicius de Moraes; "Eu Sei Que Vou Te Amar", "A Felicidade", "Brigas Nunca Mais", plus "Dindi", with Aloysio de Oliveira, and "Este Seu Olhar".

In 1962 Jobim and Vinicius de Moraes composed "Garota de Ipanema", one of the most widely recorded songs in the world. On November 21 of that same year, he performed with other artists at the legendary Bossa Nova show at Carnegie Hall in New York. He composed the soundtrack for Paulo César Sarraceni's film *Porto das Caixas* that year as well.

Between 1963 and 1964 he recorded two albums in the United States: *The Composer of Desafinado Plays* (Verve) and *The Wonderful World of Antonio Carlos Jobim* (Warner), which included "Por Toda a Minha Vida", "Valsa do Porto das Caixas" and "Surfboard". During this period Jobim established Corcovado Music, his own publishing company, in the USA. He also made a guest appearance on the Sérgio Mendes-led *Bossa Nova York* album featuring Art Farmer among others.

First-rate jazz musicians such as Ella Fitzgerald, Coleman Hawkins, Curtis Fuller, Zoot Sims, Herbie Mann and Dizzy Gillespie started recording his music. The *Getz/Gilberto* (Verve) album, featuring Antonio Carlos Jobim, sold two million copies the first year alone.

In 1964 in Brazil, he recorded the classic album *Caymmi Visita Tom* (Elenco) with Dorival Caymmi and family. When they got together to record the album, Caymmi's gift to Jobim was a samba-cum-waltz number, "Das Rosas," to which Jobim responded with another new song "Só Tinha de Ser Com Você". That same year he also composed the soundtrack for Sacha Gordine's film *Santo Místico*.



In 1965 Jobim recorded the album *A Certain Mr. Jobim* (Warner) with arrangements by Claus Ogerman. Two years later, he recorded the album *Francis Albert Sinatra & Antônio Carlos Jobim* (Reprise) which won the Grammy Award for best Vocal Album of the year. Jobim's success in the United States was extraordinary, second only to The Beatles in sales.

Riding on the wave of music festivals, which exploded in Brazil during the 1960s, "Sabiá", co-authored with Chico Buarque, was performed at the 3rd International Song Festival in 1968, winning first prize and receiving one of the longest ovations in the history of Brazilian music festivals.

Between 1967 and 1970 further U.S. releases followed: *Wave* (A&M), whose title track has become a standard, *Tide* (A&M) - both arranged by Claus Ogerman, and *Stone Flower* (CTI), with arrangements by Eumir Deodato, including instrumental hits "Amparo" and "Garoto". In 1970 he composed the soundtrack for the Louis Gilbert film *The Adventurers*. The second sessions with Frank Sinatra, produced by Eumir Deodato, took place in 1969 with the tracks being issued in 1971 under the title, *Sinatra and Company* (Reprise).

The album *Matita Perê* (MCA/Philips) released in 1973 included the classic "Águas de Março" as well as "Crônica da Casa Assassina" - a four-piece suite that became the soundtrack to another Paulo César Saraceni film. Another version of "Águas de Março," which Jobim recorded with Elis Regina in 1974 on the album *Elis & Tom* (Philips/Verve), went on to become one of his most successful hits. In 1977 Jobim recorded the album *Miucha & Antônio Carlos Jobim* (RCA), as well as the live album *Tom, Vinicius, Toquinho & Miucha* in Rio de Janeiro at the Canecão.

Jobim composed the music for several movies: *Eu Te Amo* (1980) a film by Arnaldo Jabor, *Gabriela* (1982) by Bruno Barreto, and *Para Viver Um Grande Amor* (1983) by Miguel Faria Júnior, which was also released as an album on Columbia.

In the late 1970s/early 1980s, important albums such as *Urubu* (1975-Warner), *Terra Brasilis* (1980-Warner), *Edu e Tom* (1981-Philips), *Tom Jobim e Billy Blanco* (1983-Relevo) the soundtrack, *Gabriela* (1983-BMG), and *O Tempo e o Vento* (1985-Som Livre) were released. In 1984, he formed the group Banda Nova, which performed at Carnegie Hall. The following year, he performed with João Gilberto at the Montreux Festival, Switzerland. In 1987, he and his Banda Nova recorded the albums *Tom Jobim Inédito* (BMG) and *Passarim* (Verve), which included the hit "Luiza", composed for the TV soap opera *Brilhante* (TV Globo).

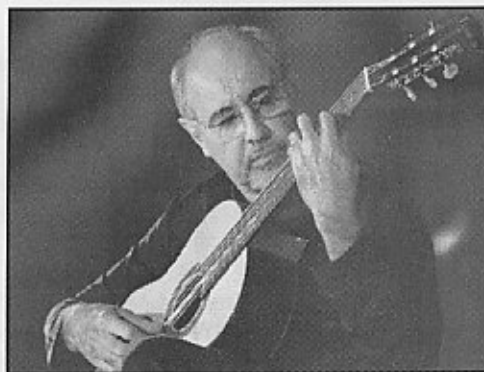
In 1990 Jobim recorded another live album *Tom canta Vinicius* which was finally released by Jobim Music in ten years later.

In 1992, at Rio de Janeiro's carnival parade, 'Estação Primeira de Mangueira' samba school paid tribute to Jobim's life and music with the theme "Se Todos Fossem Iguais A Você", the same title as the song that he composed with Vinicius de Moraes in the 1950s. In 1994 he released *Antônio Brasileiro*; the album won a Grammy in the Best Latin Jazz Performance category.

Antonio Carlos Jobim passed away on December 8th, 1994 following post-surgical complications at Mount Sinai Medical Center in New York City. He had traveled to the U.S. for bladder cancer treatment. His songs have been recorded and performed by artists throughout the world, and his legacy to the Brazilian music repertoire is an incalculable treasure.



## PAULO BELLINATI



Born in São Paulo in 1950, Paulo Bellinati is one of Brazil's most accomplished contemporary guitarists. He studied classical guitar with Isaias Sávio and graduated from the Conservatory Dramático e Musical of São Paulo. From 1975 to 1980, Bellinati lived in Switzerland, continuing his musical studies at the Conservatory of Geneva and teaching at the Conservatory of Lausanne. At that time he also performed with his own group in many European festivals including the Montreux Jazz Festival, the Ozone Jazz Festival in Neuchâtel, and the Festival du Bois de La Batte in Geneva.

Besides performing solo concerts and giving master classes in many international guitar festivals, he also tours with different ensembles including his own guitar trio, the Pau Brasil group, and with the Brazilian singer Mônica Salmaso. He has both recorded and performed with these and other important artists including Steve Swallow, Carla Bley, Gal Costa, Renaud Garcia-Fons, Antonio Placer, Leila Pinheiro, João Bosco, Cesar Camargo Mariano, Edu Lobo and Chico Buarque.

Aside from being a performer, composer and arranger, Bellinati is also a respected musical scholar. He rediscovered, transcribed and recorded the music of the great Brazilian guitarist-composer Annibal Augusto Sardinha (Garoto). His landmark recording *The Guitar Works of Garoto* (GSP) and two-volume edition of Garoto's works have received international critical acclaim and recognition for their historical significance.

Paulo Bellinati draws from the rich tradition of Brazil, and most of his compositions are written in Brazilian musical styles such as: Lundu, Modinha, Schottisch, Choro, Seresta, Maxixe, Jongo, Samba, Valsa Serenata, Baião, Maracatu, Frevo, and Xaxado. He has developed a contemporary approach to Brazilian folklore, enhancing traditional forms with modern compositional techniques and harmonies.

He has written arrangements for guitar solo, duo and trio, guitar & clarinet, guitar & voice, and for many different ensembles. Some of these works have been recorded on his albums *New Choros of Brazil* (Acoustic Music Records), *A Felicidade* (GSP), and *Afro-Sambas* (GSP), with vocalist Mônica Salmaso featuring Paulo's arrangements of the complete afro-sambas by composers Baden Powell and Vinicius de Moraes.

He has won numerous awards, including the *Guitar Player* magazine poll as one of the top 10 Brazilian guitarists, the 1994 Prêmio Sharp awards (Brazilian Grammy) as best arranger for Gal Costa's CD *O Sorriso do Gato de Alice*. He also received the Prêmio Sharp nomination as best soloist for his albums *Serenata* (GSP), and *Lira Brasileira* (GSP). His *Garoto* album received a 5-star rating from *CD Review*, and the album *Guitares du Brésil* (GHA) received "Le Choc de La Musique", the highest award from the prestigious *Le Monde de la Musique* in France.

In 1988, Paulo Bellinati won the first prize in composition for his solo guitar piece "Jongo", at the 8th Carrefour Mondial de la Guitare in Martinique. In 1996, John Williams & Timothy Kain recorded "Jongo" (guitar duet version) for their album *The Mantis and the Moon*.

In 1998 Paulo Bellinati recorded the *Brazilian Guitar Virtuoso* DVD for Mel Bay Publications, performing and discussing his compositions. In 2003 Mel Bay released the *Paulo Bellinati Plays Antonio Carlos Jobim* DVD, which includes Paulo's arrangements of some of the masterpieces by the great Brazilian composer Antonio Carlos Jobim.

His most important recent projects include this volume of folios *Antonio Carlos Jobim for Classical Guitar*, the publication of his piece "Lun-Duo" (GSP) for two guitars, the release of his solo album *A Felicidade* (GSP-2008), the Pau Brasil group recording 2005 (*Biscoito Fino*), and the Mônica Salmaso/Pau Brasil recording *Noites de Gala, Samba Na Rua* (*Biscoito Fino*-2007).



2 <

### Fingerprint barré

Played with the 1st joint of the finger indicated on the score. In most cases the 1st joint is relaxed and allows the fingertip to bend backwards (as if to bend backward as though leaving the fingerprint on the fingerboard). In the example, the hand position allows the simultaneous playing of two bass notes (E and B) with the *fingerprint barré* and higher notes (F# and A) with fingers 4 and 2.

1 <

### Crossing barré

The 1st finger, in a curved position, presses a note on a bass string and a note on the first or second string a fret lower simultaneously. In the example the 1st finger plays an A with the 3rd joint (the one closest to the palm) and a D-sharp with the fingertip.

### (♯V) Barré in parenthesis (a)

Used for better mechanical solutions. In the example, a half-barré on the 5th fret presses the 4 treble strings, and allows a precise move to the next measure.

### (CIII) Barré in parenthesis (b)

Allows the left-hand fingers the maximum stretch. In the example, the 1st finger plays the 1st string using the 3rd joint only. The finger stays straight as in a full barré position but the fingertip is pointing away from the fingerboard.

tambora

### Tambora

A traditional percussive effect produced by hitting the side of the right-hand thumb against the strings close to the bridge. In the example, the B Major chord should ring clearly by striking only the bass strings.

### l.h. r.h. Left hand only / right hand only

l.h. r.h.

l.h. Hammer-on the note using only the left-hand finger.  
r.h. Tap the note using only the right-hand finger.  
In the example the notes are played on the 2nd string; finger 4 hammers on the C sharp and the right-hand index finger taps the D sharp.

har.  
XII

### Natural and artificial harmonics

The diamond-shaped noteheads (harmonics) are at actual pitch (concert). Normal noteheads sound an octave lower than written. The example is a combination of harmonics and normal sounds. The first beat is a chord with the A bass string and two natural harmonics (E on the 1st string-12th fret and D on the 3rd string-7th fret) followed by a melody in artificial harmonics.

1 —

### Glissando slur

Indicated by a line over/under the noteheads. The finger number appears only on the first note and the second note is not plucked by the right hand. The example shows a descending *glissando slur* with the 1st finger.

2 — 2

### Glissando of expression

Indicated by a line between the affected notes with finger numbers on both. Occurs naturally in a change of position. The second note must be plucked by the right hand as well. The example shows two chords connected by a *glissando of expression*.

### Estrada Branca



### Bate-Boca



### Garoto



### Surfboard



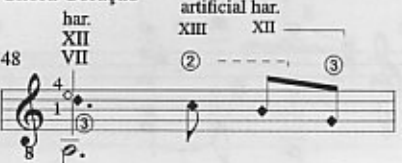
### Luiza



### Luiza



### Chora Coração



### A Felicidade



### A Felicidade



# Estrada Branca

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

$\text{♩} = 60$  *Legato*

6th>D

*p* XII har.

*mf*

*cantabile*

*rit.* *f*

♯VII

♯II



21  $\phi$  VII —

25

29 *a tempo*  $\phi$  VII —

33 har. XII VII XII

37

40

51 (CI) 0 4 4 1 1 4 4 2 3 4 3 4 2 4 mf

59 



67 har. XII VII XII

*pesante*

71

*leggero*

74

*f* *rit.* *p dolce*

77

*a tempo*

81

85 artificial har. XIX XVII XIX XXI

*molto rall.*

\* The artificial C sharp harmonic is played while the first finger of the left hand presses the F sharp on the second fret of the first string.

# Bate-Boca

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

$\text{♩} = 70$

1 *f* pizz. *rit.* *pizz.*

5 *rit.* *mp* *a tempo*

9 Legato e preciso *p*

13 *f* *p*

17 *rit.* *f*

III CVIII CII



30

8

*mf*

4 0 3 0 0 0 0 3 0

3 2 3 1 1 4 1 1

[illegible]

The first system of the musical score for 'The Little Boat' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The score begins with a measure containing a quarter note G4, an eighth note F#4, and an eighth note E4. This is followed by a measure with a quarter note D4, an eighth note C4, and an eighth note B3. The third measure contains a quarter note A3, an eighth note G3, and an eighth note F#3. The fourth measure has a quarter note E3, an eighth note D3, and an eighth note C3. The fifth measure contains a quarter note B2, an eighth note A2, and an eighth note G2. The sixth measure has a quarter note F#2, an eighth note E2, and an eighth note D2. The seventh measure contains a quarter note C2, an eighth note B1, and an eighth note A1. The eighth measure has a quarter note G1, an eighth note F#1, and an eighth note E1. The ninth measure contains a quarter note D2, an eighth note C2, and an eighth note B1. The tenth measure has a quarter note A2, an eighth note G2, and an eighth note F#2. The eleventh measure contains a quarter note E3, an eighth note D3, and an eighth note C3. The twelfth measure has a quarter note B3, an eighth note A3, and an eighth note G3. The thirteenth measure contains a quarter note F#4, an eighth note E4, and an eighth note D4. The fourteenth measure has a quarter note C5, an eighth note B4, and an eighth note A4. The fifteenth measure contains a quarter note G4, an eighth note F#4, and an eighth note E4. The sixteenth measure has a quarter note D5, an eighth note C5, and an eighth note B4. The seventeenth measure contains a quarter note A5, an eighth note G5, and an eighth note F#5. The eighteenth measure has a quarter note E6, an eighth note D6, and an eighth note C6. The nineteenth measure contains a quarter note B6, an eighth note A6, and an eighth note G6. The twentieth measure has a quarter note F#7, an eighth note E7, and an eighth note D7. The score ends with a double bar line. The first system is labeled with a circled 1 and a circled 2. The second system is labeled with a circled 3 and a circled 4. The third system is labeled with a circled 5 and a circled 6. The fourth system is labeled with a circled 7 and a circled 8. The fifth system is labeled with a circled 9 and a circled 10. The sixth system is labeled with a circled 11 and a circled 12. The seventh system is labeled with a circled 13 and a circled 14. The eighth system is labeled with a circled 15 and a circled 16. The ninth system is labeled with a circled 17 and a circled 18. The tenth system is labeled with a circled 19 and a circled 20. The eleventh system is labeled with a circled 21 and a circled 22. The twelfth system is labeled with a circled 23 and a circled 24. The thirteenth system is labeled with a circled 25 and a circled 26. The fourteenth system is labeled with a circled 27 and a circled 28. The fifteenth system is labeled with a circled 29 and a circled 30. The sixteenth system is labeled with a circled 31 and a circled 32. The seventeenth system is labeled with a circled 33 and a circled 34. The eighteenth system is labeled with a circled 35 and a circled 36. The nineteenth system is labeled with a circled 37 and a circled 38. The twentieth system is labeled with a circled 39 and a circled 40. The twenty-first system is labeled with a circled 41 and a circled 42. The twenty-second system is labeled with a circled 43 and a circled 44. The twenty-third system is labeled with a circled 45 and a circled 46. The twenty-fourth system is labeled with a circled 47 and a circled 48. The twenty-fifth system is labeled with a circled 49 and a circled 50. The twenty-sixth system is labeled with a circled 51 and a circled 52. The twenty-seventh system is labeled with a circled 53 and a circled 54. The twenty-eighth system is labeled with a circled 55 and a circled 56. The twenty-ninth system is labeled with a circled 57 and a circled 58. The thirtieth system is labeled with a circled 59 and a circled 60. The thirty-first system is labeled with a circled 61 and a circled 62. The thirty-second system is labeled with a circled 63 and a circled 64. The thirty-third system is labeled with a circled 65 and a circled 66. The thirty-fourth system is labeled with a circled 67 and a circled 68. The thirty-fifth system is labeled with a circled 69 and a circled 70. The thirty-sixth system is labeled with a circled 71 and a circled 72. The thirty-seventh system is labeled with a circled 73 and a circled 74. The thirty-eighth system is labeled with a circled 75 and a circled 76. The thirty-ninth system is labeled with a circled 77 and a circled 78. The fortieth system is labeled with a circled 79 and a circled 80. The forty-first system is labeled with a circled 81 and a circled 82. The forty-second system is labeled with a circled 83 and a circled 84. The forty-third system is labeled with a circled 85 and a circled 86. The forty-fourth system is labeled with a circled 87 and a circled 88. The forty-fifth system is labeled with a circled 89 and a circled 90. The forty-sixth system is labeled with a circled 91 and a circled 92. The forty-seventh system is labeled with a circled 93 and a circled 94. The forty-eighth system is labeled with a circled 95 and a circled 96. The forty-ninth system is labeled with a circled 97 and a circled 98. The fiftieth system is labeled with a circled 99 and a circled 100.

(CI) → 0 CV

46

*rall. sempre*

*meno mosso*

51

54

CIII

♯II

CVIII

*accel.*

*rall.*

To Coda (CVIII)

58

CVIII

*pesante*

*rit.*

*f*

*rit.*

D.S. al Coda a tempo

62

CVIII

*pizz.*

CV

*sfz*

68

\* The top C is also played pizzicato with the thumb. Finger 4 presses the 1st string over the (imaginary) 20th fret location.



# Luiza

17

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

$\text{♩} = 84$  *libero* (♣VIII) ♣IX

*f* ③

har. VII XII VII

XII har. *molto rall.*

*a tempo cantabile*

CII

CII CI

♣III ♣II

CVI *libero*

22  $\phi$ III ———  $\phi$ III ———  $\phi$ II ——— CVII ———

26 ③ ② ——— CIV ———

29 *leggero* *a tempo*

31 0 2 2 4 CII ———

35 2 3 2 2 CII ——— CI ———

39  $\phi$ III ——— CV ——— CV ———

\* In some recordings, Jobim plays a G natural one half-step higher than the written F sharp.



43

CIII — ② — CIII — CII —

47

*a tempo*

② — (CII) 0

51

CII —

55

*ad libitum*  
artificial har.

XIX — XXV XX XIX XIV XX XII XX XV XIII XXI l.h. r.h. ♯1 —

② ③ ② ② ③ ② ③ ⑤

58

CVI —

*tambora*

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

**♩ = 70**    Recitativo

(CII)      ② CV\_\_\_\_\_

[illegible]

*a tempo*

[illegible]

The second system of the musical score for 'The Song of the Lark' spans measures 21 to 28. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. Measure 21 starts with a quarter note G4 (labeled '21' above the staff) and a half note F#4. Measure 22 features a quarter note G4, a quarter note F#4, and a half note E4. Measure 23 has a quarter note D4, a quarter note C4, and a half note B3. Measure 24 contains a quarter note A3, a quarter note G3, and a half note F#3. Measure 25 shows a quarter note E3, a quarter note D3, and a half note C3. Measure 26 has a quarter note B2, a quarter note A2, and a half note G2. Measure 27 features a quarter note F#2, a quarter note E2, and a half note D2. Measure 28 concludes with a quarter note C2, a quarter note B1, and a half note A1. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' (mezzo-forte). The system is labeled 'CII' at the beginning and '2' at the end.



# Antigua

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

**♩ = 70** Tempo de Bossa

21 *simile*

Staff 21-24: Treble clef, key of D major (F# and C#). Staff 21 starts with a treble clef and a 3/8 time signature. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Above the staff, there are several groups of notes with circled numbers 2, 3, and 4, indicating fingerings. The word "simile" is written above the staff. The staff ends with a double bar line.

25

Staff 25-28: Continuation of the musical piece. It features similar complex rhythmic patterns and fingerings. Above the staff, there are circled numbers 2, 3, and 4. The staff ends with a double bar line.

29 *mf*

Staff 29-32: Continuation of the musical piece. It features similar complex rhythmic patterns and fingerings. Above the staff, there are circled numbers 2, 3, and 4. The word "mf" (mezzo-forte) is written below the staff. The staff ends with a double bar line.

33

Staff 33-36: Continuation of the musical piece. It features similar complex rhythmic patterns and fingerings. Above the staff, there are circled numbers 2, 3, and 4. The staff ends with a double bar line.

37

Staff 37-40: Continuation of the musical piece. It features similar complex rhythmic patterns and fingerings. Above the staff, there are circled numbers 2, 3, and 4. The staff ends with a double bar line.

41

Staff 41-44: Continuation of the musical piece. It features similar complex rhythmic patterns and fingerings. Above the staff, there are circled numbers 2, 3, and 4. The staff ends with a double bar line.

45  $\phi IV$   $\phi IV$   $\phi IV$   $\phi IV$

49  $\phi IX$   $\phi VIII$   $\phi VII$   $\phi V$   $\phi V$   $\phi IV$   $\phi I$

53  $\phi IV$   $\phi I$  CIX (CVII)

57 CVII CVI CIV CII

61  $\phi VI$  CVII  $\phi VI$   $\phi VII$

65  $\text{simile}$



③  $\phi$ VII  $\phi$ V —  $\phi$ II — CII — CI CVII —

70

② ③ ④ — ③ ② ④ — ③ ④ — ③ ④ — 0

75

*mf*

CVI — CIX — CVII —

79

$\phi$ V — CIV — CIII — CII —  $\phi$ IV —

84

②  $\phi$ IV — ②  $\phi$ IV — ②  $\phi$ IV — ②

89

② ③ ④ — ② ③ ④ —  $\phi$ IV — *simile* CII

93

*p* *f* *rit.*

# Chora Coração

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

$\text{♩} = 100$  *con fuoco*

CVI — CIV

1 8 *sffz* *f*

5 CII — CIIV — CVIII *rit.*

*meno mosso*

9 8 *f* *rit.*

*a tempo*

13 CVII — CIX — CV — CII — CII *rall.*

*mp* *mf*

*Adagio dolorido*

17 8 *p* *mf*

Recitativo  
meno mosso

21 *mp* CIII CI CIII  $\phi$ I *rit.* *mf*

25 *p* *rit.*

29 CII CI CIII *rall.*

32 *a tempo* *f*

36 CIII CI CIII  $\phi$ I *rit.* *p* Recitativo meno mosso

40 CIII CIII *rall.*



CHII ————— CI CIII —————

44 *rall.*

*a tempo*

artificial har. XXIV ② XXVI ③ XXIV ④ XXVII ④ har. XII VII artificial har. XIII XII ② ③ XXIV ② XXII XX XVIII

47 *f*

har. XII har. VII har. V CIII CI CIII  $\phi$ I

50 *rit.* *rall.*

*più mosso*

$\phi$ II 0 0  $\phi$ I  $\phi$ II

54 *mf*

0 0  $\phi$ I ③ ② ③ ② ③ ②

57

*deciso*

③ ② ③ ② ③ ② ③ ②

60 *ff* *sfz*

# Garoto

29

Arranged by  
Paulo Bellinati

(Choro)

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

$\text{♩} = 72$  *preciso*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

*f* *p* *f* *p*

CV CV

© 1970 Antonio Carlos Jobim.  
All Rights Reserved. Used by Permission.

30

♭V ——— ♭VII — CIII ——— ♭II

CII ——— ♭II

21 *f*

*cantabile*

♭I — ♭III

♭I — ♭III

25 *mf*

(♭V) — ♭III

29

(♭V) — ♭III — ♭V

(♭V) — ♭III — ♭V

33

(♭VIII) ♭V ——— CVIII ——— CVII

37 *har. XII* *ff*

CV ———

CV ———

40 *mf*



44  $\phi V$   $\phi VII$  CIII  $\phi II$  0 CII  $\phi II$

48  $ff$  CVIII

52 ② ③ ⑥

56  $p$  CV CV  $mf$

60 Improvisando CV ④ ③ ②

64 ③ ④ ② ③ ④

68

72

har. XII

VII XII VII XII VII XII VII

CV

76

CV

III

79

CVII

CVII

82

CV

85

II

I





# Valsa do Porto das Caixas

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

$\text{♩} = 90$  Misterioso e legato

The musical score is written for solo guitar in 3/4 time, key of D major (indicated by two sharps). The tempo is marked as  $\text{♩} = 90$  and the mood is "Misterioso e legato". The score is divided into five staves, each containing measures 1 through 18. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various fingering numbers (1-4) and articulation marks like accents and slurs. The score is labeled with Roman numerals: CVIII, CVII, CVI, CV, CIX, and CIX. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a final measure on the fifth staff.

22  $\Phi IX$

26 (CVIII) CVIII CVII

30 CVI CV

34 CIX

38

42 *poco più* CIII CVI

36

46

8

⑤

0

②

③

4

3

4

CIII

(CVI)

(CII)

[illegible]

58 *p* **(6)** **(2)** **(2)** CVI CV CIV

\* The artificial A and D harmonics are played while the left-hand first finger (barré) presses the D (2nd string) and the G (1st string).



70 CX

74 (CV) CIV — CIII — CIV — *mf*

78 *p*

82 *rit.* *p*

86 *rall. sempre*

89 artificial har. XXIII — XXII — XX — XXI *morendo*

# A Felicidade

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

$\text{♩} = 110$  Andantino espressivo

5th > F#  
6th > B

*ff*

♯XII

♯IX

♯VIII (CVII)

5

*mf*

♯VI

♯VI

♯IV

*ten.*

9

CII

*rubato*

*molto rall.*

$\text{♩} = 80$  Tempo de Bossa

13

*mp*

17

♯III

♯I

*f*

21  $\phi VII \phi VI \phi II \phi I$

25 CIV CII

29  $\phi IV$  CIV CII

33 CII

37 CII \phi I CIII CII

41 CII



45  $\phi III$  —,  $\phi VI$   $\phi V$   $\phi IV$  —

49  $\phi II$  —

53  $\phi I$   $\phi III$   $\phi VI$  —,  $\phi IV$

58  $\phi IV$  —, ③

62  $\phi II$  —,  $\phi IV$  —,  $\phi VI$  —,  $\phi V$  —

67  $\phi I$

$\phi I$  —————,  $\phi VII$   $\phi VI$   $\phi II$   $\phi I$  —————, CIV -

71

75

CIV ————— 0 0 CII —————

*cantabile*  $\phi XI$

79

② ———— ② ————,  $\phi IX$  —————,  $\phi VII$  —————

83

CII —————  $\phi I$  CIII CII ————— 0

87

91

CII —————

95  $\phi III$  —  $\phi VI$   $\phi V$   $\phi IV$  —

99  $\phi II$  —

103  $\phi I$   $\phi III$   $CVI$  —  $CIV$

108  $CIV$  —  $CII$  —  $\phi IV$

112  $CVI$  —  $CV$  —

117  $CIII$   $CII$  —  $CII$  —  $CII$  —  $CII$  —  $CIII$





# Surfboard

Arranged by  
Paulo Bellinati

for solo guitar

Antonio Carlos Jobim  
(1927-1994)

Tempo de Bossa

$\text{♩} = 87$  *preciso*

1 *f*

5

9 *mf* Ritmico e leggero

12 CIII

15 (CI) CII CI

CI ————— CI —————

18

CI ————— CI ————— CI —————

21

*legato, sempre a tempo*

25

29

33

CVI —————

37



41 *f* *CV* *CIV*

44 *CIII* *(CIII)* *CIII* *(CIII)*

47 *CIII* *CII* *CVIII*

50

53 *CI* *CI*

57 *Simile prima* *mf*

61

CIII — (CI) CII — CI —

65

CI —  $\phi$ I —

69

CI — CI —

73

*legato, sempre a tempo*

$p$

(CIII) —

77

*mf*

81

$p$

85 CVI CII CVII

85 86 87 88

*cresc.* *f*

89 cantabile CIX

89 90 91 92

93 CVIII CVII CVI

93 94 95 96

*mf*

97 (ϕIV) (ϕII) ϕV (ϕI)

97 98 99 100

100 Simile (ϕIV) (ϕII) ϕV (ϕI)

100 101 102 103

*cresc. poco a poco*

103 (ϕIV) (ϕII) ϕV (ϕI)

103 104 105 106

*rall.*